

IN OLD ROSE, GREEN AND GOLD

FRENCH DECORATIONS FOR AMERICAN HOMES.

With Boudoir Furnishings Decked with Rose-Brocade, Covered, Fittings Spindle Legged Cabinets of Many Uses—Revivals of Old Day Fashions.

It was a Frenchified Santa Claus that came to the grown up people of New York this Christmas season. He was probably garbed in a Louis XVI. costume and he certainly carried confessions made in Paris and redolent of roses.

Not to be French so far as the possession of such things goes is not truly to live in Manhattan this winter. Drawing rooms and living rooms newly converted into copies of English apartments decorated with French furniture, and French supplies these. By adaptation and fitness to surroundings they are English too, appropriate alike to an Adam drawing room, a Chippendale living room and a Louis XVI. boudoir.

Distinguishing colors in these decorations from Paris are a delicate dead rose, a dull teal green and old gold, or tarnished gold, as it is called. These soft colors blend exquisitely and convey an impression of antiquity. It is, as though one opened a door upon some chamber of the past and disclosed all its possessions, a little faded by time but fresh in loveliness and novel to a generation unaccustomed to its forms, materials and uses.

Only in objects made for Colonial rooms are clear and somewhat bright colors found. In every other instance all the hues are soft and old and to the season new. They harmonize perfectly with rooms fitted and furnished in old mahogany and gray Georgian walnut—the fashionable woods at present—and the revival of old materials and colors in hangings of silk, velvet and brocade.

Santa Claus has discovered that everything in a boudoir must match, from the brocade covered spindle legged chest of drawers, with its swelling front, little glass knobs and gold gimp trimmings, to the manicure set and veil, glove, handkerchief or collar box, which rest upon it. What would Marie Antoinette have thought of a small water cooler swathed in old brocade and topped by a French print resting upon a whatnot? One is inclined to fancy the water cooler more suitable in size to other contents. It is pretty enough and Frenchy enough to hold anything.

Boudoir articles are wreathed and powdered over with roses. One expects to find in the dead roses of French Empire the elusive fragrance that belongs to faded rose leaves. Small and compact and made of soft taffeta silk or dull finished satin are these roses. They are always of the one rose tint and single shade of green and are mingled with foliage and loosely twisted stems of the green silk, which is also used in bands, puffs, loops, bows and tasseled or tasseled ends in various methods of decoration.

Americans will seize upon ribbon as a material of which these wreaths and sprays, clusters and garlands of roses may be fashioned. The same effect cannot be produced in anything except the soft bias silken loops and loose folds employed by the French. These are cleverly run through meshes of gold lace and caught down upon foamy bands of old lace in grayish ivory and creamy tints.

Upon a correctly appointed dressing table will be wreathed trays, boxes, cases, stands for hats and hairpins, jewel boxes and hanging objects for containing articles of the toilet, all covered with same brocade in rose, green, fresh teal, old ivory or cream. Strips of old gold lace and gold gimp adorn all smaller articles and in the matter of lace a crinkly effect is common, but on large pieces ivory gray lace of fine quality and five to ten inches in depth is effectively draped in flounces or festoons. In both cases the roses of green, teal and old gold are used to enrich the lace and spray and to make the gimp and lace are apt to droop upon the floor and hold it in place.

The dog basket and waste basket may not boast of all the decorations of the French boudoir. The dog basket is covered with French brocade and is decorated with gold lace and exhibits a real French print in the loveliest of its state on the top.

Upon the tall, slender flower basket that rests on the floor ready for yard long stems of roses the pink brocade is scarcely discernible through its incrustations of white and green silk. The gold gimp and roses of soft green silk run through golden rings below the shell edges of festoons of ivory lace applied with sprays of little green and pink roses.

On stand and mantle are covered with flowers. Some are further adorned with side loops of gold or trailing sprays of roses.

In this wave of French decorations for American homes the tarnished gilt picture frame is made to serve many a purpose besides that of framing a picture. In small sizes it supplies a border for hand mirrors, trays and box tops; in large forms the picture frame becomes the support of a table and a handsome top, of its uses as single or folding screen frames and an edge to the big dressing table and desk trays now in vogue.

On French mantels the appearance of a brocade covered hat box of dimensions suitable for containing a modishly big brimmed, high crowned hat. Its round top consists of a French print mounted upon brocade and surrounded by a substantial gilt picture frame.

The sides are dotted with gilt loops or tiny knobs, as one pleases, which when pulled draw out sections of the sides and disclose small drawers of different shapes and sizes and doors that open upon shallow shelves. These cabinets are fitted within to serve manifold uses and are mounted upon graceful spindle legs ennobled in silk or velvet with the inevitable touch of gold gimp.

To mirror mantels in picture frames is often added a deep, puff of satin of the prevailing color in the boudoir's decorations.

Dressing table and desk trays which are covered by glass recommend themselves to some persons who are able to wipe the glass every day without injury to the appearance of the French embroidery or flowered brocade which forms the bottom of the tray.

Cushion covers in a room supplied with French fabric articles must repeat the fabric. Indeed to be in the lead of the fashion one must have a bedroom to harmonize with a boudoir and a bathroom to cover with a gorgeous coverlet of old rose satin with bands of gold lace and a very far apart and laid on in wavy lines. Such a coverlet is bordered by a broad band of gold and birds of white shaded in delicate colors are worked upon the delicate white coverlet of light flowers which the large top of the coverlet.

One glance at a French print of some beauty in the court of Louis XVI. framed in silk roses and hanging beside the dressing table attests to a cornucopia covered with brocade and wreathed around the top with similar roses.

"Why the cornucopia?" one asks.

Within its depths hide a pair of curling irons, and these will be wiped upon the sheets of soft paper concealed at the back of the French beauty's frame.

It is just possible that a woman may instead of the prevailing old rose with its green and gilt accompaniment. In such a case the articles to be covered are done by hand and the French and lace trimmings, or what is more fashionable the silk is embroidered over with the wreaths and clusters of flowers which raised French and ribbon embroidery.

From hair brush to veil and sponge case everything must have the same embroidered cover, and these are as costly as the French articles. The French have evolved an endless number of small accessories to rooms and these now take on a beauty of form and embellishment never seen in New York before.

Suited to other rooms than the boudoir are the Louis XVI. and Empire tables of decorated gilt with large tops formed of a series of small, round, polished, round family accessories of the French court in the times of the Louis and of Napoleon. These tables are built to conform with the different styles of the old and new, and are rich in coloring and graceful in form.

Harmonizing with these are ferneries as large as a small dinner table set within a large hall or a room. They are of the French period in vogue. The fernery is sometimes of wrought brass and always mounted upon gilt or brass legs in stable effect. One fernery has a large, ornate, carved top with ferns or flowers instead of upon a hollow receptacle for supplying earth to one and water to the other.

In the fernery gilt, in quaint designs and colors revived in tapestry, drawing room boudoir and faience generally this series has introduced a flood of color and gaiety into the room. It is a happy medium of color and style which enables the possessor to employ them in either a French room or an English one of the present mode, which has a subtle sense of color and style to support the fullness of all its interior treatment and furnishings.

THE CORN MEAL BEAUTY CURE

MAKES THE SKIN LIKE SATIN, GIVES SHINING LOOK.

The Corn Meal Beauty Cure is the best and the most saving thing yet. The secret lies in buying not the fine grades of corn meal but the old fashioned rough Indian meal, the roughest and the heavier the better. My last purchase was positively like sand.

"You know I made a tour of the earth last summer seeking all sorts of beauty aids, but the trouble in most cases was that the aids were expensive. Take the satchet rubdown: It leaves the skin like satin and scented like a flower garden, but it takes half a pound of satchet powder and the cost of each rubdown is \$1.00 to \$2.00 expensive by far.

"I take some heavy corn meal, which costs only a few cents, and mix it with sandalwood and ground cloves. This is a satisfactory substitute for the satchet powder. It leaves the skin smooth and moist, scented. On very extravagant satchet I take the corn meal and put it in a satchet. Into the meal I drop a very little salt. The salt is to keep the box and shake it well. The result is a wonderfully sweet powder for the rubdown.

"You know the Hawaiian women have smooth, soft skins. Their secret is the dirt bath. They take great handfuls of earth and rub themselves with it. It leaves the skin smooth and the pores open. If they were sandpapered they could not be smoother. The corn meal rub has the same effect. Sometimes I mix the corn meal with ground oatmeal.

"Corn meal paste is the best hand cream known. To make it you take some corn meal and mix it with a pint bowl. Into this you put a little oil to moisten it slightly. To this you add a little oil of jasmine. My hand specialist also adds a little lime juice. With this mixture she whitens my hands.

"There are various ways of doing this. She provides herself with a pair of gloves three times too large. She slips the gloves down the back and with a dull knife she spreads the paste on the inside of the gloves. She then puts them on my hands, sewing up the outside of the gloves with big stitches. In two hours she rubs my hands with sweet almond oil made into a paste with sheep's fat, and leaves me to keep my hands in the oil all the afternoon by an open fire. That evening they are something to conjure with.

"You know about the dry cleaning process for the hair? You take some corn meal scented with attar. This may seem extravagant, but when you reflect that one drop of attar goes as far as a pint of some other scents, you will see that it is not so very costly after all. I take this scented corn meal which I keep in a stone jar and I sift it through my hair. After I have scattered nearly a pint through my locks I pin them up in a flat coil on top of my head and over the coil I slip a pink silk cap and sit in the sun.

"It takes just twenty minutes to let the head through in the sunlight. I let my head get warm and then I take out the cap and brush my hair with a hot brush. You should have the kind of hair brush that can be heated in the oven. I get my brush so hot that I can scarcely touch it.

"I brush my hair until every particle of the corn meal has disappeared. It is nearly as hot as boiling water. I am cheered by the thought of the hair that will be upon my locks when I have finished. By the time I have drawn the brush through my hair for the last time the corn meal has disappeared and my hair is as fluffy as my hairdresser could desire.

"Corn meal makes the arms like satin. At the open house where I counted not less than ten women whose arms had the wonderful look which corn meal gives. I called them to myself corn meal beauties. I have seen many women who would have admitted that they were corn meal beauties from head to foot.

"Take a five cent piece of castle soap which you are sure agree with your skin you may use instead. Shave it into shavings and mix it with water. Stir it thick with Indian meal and let it stand five minutes.

"Rub your elbows with it, letting the paste on the arms ten minutes. Scrub off with a five cent piece of castle soap from the five cent store. Rub your elbows with mutton tallow. Let them rest half an hour and repeat. Do this every day for a week. Then skip a week, then do it again for a week.

"I tried this plan and after a few minor failures I found that it worked well. My arms have the same texture in texture and as for the color of the flesh, it is really pretty. I never supposed that I had such nice arms. Now I'm rejoicing in the new shirtwaists which a lingerie friend of mine has just bought. I found that a cold scrubbing is best for the back of the neck. Of course you don't know what a cold scrubbing may be. I'll tell you. I take a piece of corn meal and mix it with water and rub it over the back of the neck. It makes your feet feel frisky.

"Once a week, if I want my feet to feel frisky, I take a piece of corn meal and mix it with water and rub it over the feet. I take it out of my feet and I let them rest half an hour. Meanwhile I sit and read or sew or do anything I can to pass away the time.

"You've taken the mud baths at Marienbad? Well, you know how they take the ache out of your bones. The corn meal treatment will take the ache out of your feet and leave you as tripping as a yearling out at pasture for the first time. My feet shrink under the treatment until I can wear slippers three sizes smaller than I ought to wear.

"Corn meal does up in a bag and used in the bath is excellent. I made myself fifty corn meal bags for a New Year present and I'm going to use one a week for a year. Inside the bag there is a mixture of bran, orris root, powdered soap and corn meal, and over all the bags I have a good Spanish perfume. Each bag has good use as an electric massage for the skin.

"And are there other uses for corn meal?

THE CORN MEAL BEAUTY CURE

MAKES THE SKIN LIKE SATIN, GIVES SHINING LOOK.

"I have a corn meal shampoo. I take some of the meal and steep it in hot water. I make a very weak and very thin tea which I work into a lather with shaved soap. I use any good variety of soap. This makes a fine hair wash. I use it frequently following it with a cold rub out of water.

"But it is upon the dry corn meal rub that the corn meal woman depends for her beauty. I talked to a lovely skinned English actress about it last summer. She had skin like peach and cheeks like an English rose. Her forehead and chin were so clear that you could fairly see through the complexion to the healthy skin beyond. This woman had a weakly corn meal rub from the best room in London. I asked how it was done.

"I have a rubber blanket," said she. "The is spread upon the floor and filled with corn meal. I roll myself in the mass and apply a scrubbing brush. It is the most heroic treatment you could imagine, but it certainly opens the pores and clears the skin. What is more, better, it reduces weight. I defy any living woman to roll in this corn meal blanket without losing flesh."

"You don't wonder I swear by the corn meal do you, after all these things I have related? The wonder is that I don't teach and preach it more."

OLD POTTERY PORTRAITS.

Vogue Began 200 Years Ago and Reached Its Climax a Century Later.

The portraits of Charles II. of William and Mary and of Queen Anne, to be found on pudding plates and other specimens of early English delft are pure both in design and execution. They are often nearly as much a caricature of the original as the grotesque face of ill favored Cardinal Bellarmine, whose bigotry and unpopularity are perpetuated by the brown jugs which bear his name.

A splendid William III. plate is in the collection of the Cardiff Museum. The predominating colors of the portrait pudding plates of this epoch are orange and blue, says the *Gentleman*, a compendium not difficult to understand even after the lapse of more than two centuries.

The political "potting" of 1688-1700 may be taken as the forerunner of the troublous time of 1788-1815, 1820-1822 and 1832, when the faces of Fox and Pitt, Napoleon and Wellington, George IV. and Queen Caroline, Grey, Brougham and O'Connell replaced in turn those of the Dutch King and his English consort.

The first serious portrait on porcelain was that of George II., which Dr. Wall reproduced over and over again on the mugs and plates which were turned out in almost endless variety at the factory he had established at Worcester. Portraiture on porcelain and pottery became a tradition of the great "potting" industry on the banks of the Severn, and the counterfeits of the presentments of George III. and Queen Charlotte, the royal Dukes and Princesses, the Princess Charlotte and the "Sailor King" are all remarkable alike for their fidelity and finish.

They gave a keynote to the less artistic workmen of Staffordshire, and were imitated by the pottery manufacturers of the north. It is to Worcester that we must look for the best executed portraits on porcelain of both Wellington and Nelson. Queen Caroline found favor principally with the Staffordshire workmen, while Lambeth and Fulham turned out Brougham, Peel and O'Connell spiced with the thousand.

It is in Staffordshire ware that we principally find those Wesley plaques and plates (generally adorned with appropriate texts) which enjoyed a widespread popularity among his followers for many years after the death of the great apostle of Methodism. The long continued range in subject from Wesley to the Emperor Alexander of Russia, Napoleon, the King of Prussia, the Emperor Alexander of Russia, Wellington, Blücher and other naval and military heroes of the nineteenth century has been trebled and even quadrupled.

During the autumn sale season of 1907 a fine collection was dispensed, many of the best items in it fetching prices ranging from £5 to £10. It is only quite rarely that a genuine portrait bust of Napoleon or Nelson can be picked up. Shams are produced by the ton, both in England and in the United States. The majority of these counterfeits can be detected at sight by their weight and coarseness, but some defy even the scrutiny of an expert.

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FEW WOMEN IN ADVERTISING

SOME OF THOSE FEW ARE NEAR THE TOP OF THE LADDER.

One Expert Says That There Are But Three Women Managers of Store Advertising—That and Heavily Two Essentials—Testing an Applicant.

Commenting on the installation last spring of a woman at the head of the advertising department of one of the largest New York department stores, an advertising manager of twenty years' experience expressed surprise that there were so few women in the advertising business. So far as he knew there were three women managers of the advertising of large retail concerns in New York and as many more conducting agencies on their own account.

Women assistants to advertising managers were more numerous of course, but the number of these had not increased as fast as might have been expected. As for large wholesale concerns in any part of the country whose advertising is national in scope it is rare, he said, to find in them women taking the lead in the advertising department.

"The work is well paid," said he. "There is more and more demand for persons showing an aptitude for the business. There is no prejudice against women entering this field. Manufacturers and retailers with goods to put before the public don't care a rap who gets up the ads or controls the department provided results are immediate and well paying. This is the supreme test of the advertising manager's work—immediate, well paying results."

"Yes, special talents are required in this business, and I have come to the conclusion that relatively these talents are no more common in men than in women. I might say that the whole advertising business as we now know it has been developed in the last few years. I remember very well when the preferred style of advertising consisted in displaying a particular article in a newspaper like *Brooklyn Daily Eagle*, or a dozen times in succession down the column. Once or twice a week was considered often enough to advertise even by leading houses. In those days there was little chance for women in this line of work. Now, when it is the custom for large retail concerns in all the larger cities to advertise in the local papers seven days in the week and often besides in periodicals and papers published in other cities, and when there is constant rivalry as to who shall put out the most alluring advertisement, it is quite different.

"Until very lately it was the woman with some business experience, preferably in a job in the advertising department of a retail concern, and I fancy it is a belief that store experience is absolutely necessary which prevents some bright young women from choosing this work. There are other women though who know better."

"Not long ago, for example, a young woman just graduated from college applied to me for work, recommending herself by saying that she had written several sketches for the college paper and was considered to have some talent with her pen—news which didn't impress me particularly. But the young woman had a businesslike manner which was promising. Ten years' ago there would have been no chance for her in this department, now I jumped at the chance of giving her a trial. As a result she is at present on my staff of assistants, and unless I am much mistaken is in line for a top place before long."

"No, this wouldn't happen in the case of every well educated applicant. I have given chances to several young women who fell down again and again when asked to write an advertisement about a garment, a piece of furniture or something else in a woman's line. Spelling, grammar, punctuation were all right, but the style, the wording all wrong. To see the good points in an article and state them concisely, pleasingly, in a few words is impossible to some persons, but it is the woman who does it who can do it. But I never judge any one by a first effort."

"When I decide to try a young woman I tell her, perhaps, 'There are some waits downstairs which are to be advertised to-morrow at such and such a price. I wish you would look them over and write a note about them to a supposititious friend whom you want to put in the way of a bargain.'

"Or it may be a cloak, a suit, a piece of neckwear or furniture. Nearly every time the note will be too long for an ad. I expect that. It may not contain one sentence worth while. Usually I expect that too; again I don't, and occasionally I am not disappointed. When that occurs I tell the writer, 'Now take this note and put all you have told your friend about the splendid value of the article into half as many words, or it may be into a third as many words. The outcome may be a ripping good ad or at least a description which indicates that with some practice the writer will be valuable in my department. Whether a young woman has the tact, judgment and business sense to take hold of the business end of an advertisement department generally comes out sooner or later as she gets the hang of the work and some idea of its scope."

"Putting aside, though, managing the business and the financial end of the department, especially when advertising specialties for women."

The woman elevated last spring to the head of the advertising department of a concern which spends annually what some people would call a fortune in advertising did not get there by accident. For more than ten years she has been actively engaged in writing advertisements. An advertising manager of some fame recognized her ability. Said she in her story:

"It was this man who in 1879 or a little earlier roused a good deal of interest on both sides of the ocean by being the first man to put in actual practice the theory that woman is an honorable creature if trusted by selling in England sewing machines with the proviso that if after a two weeks trial the machine was not found to be as represented it could be returned. His method sold so many machines for the manufacturers that a Philadelphia department store owner anxious to build up a big business made him a bid to come over and take hold of his advertising. He came, and from being a comparatively small store the concern he represented jumped in a very few years to be one of the largest in the country."

"It was to this manager that I applied after looking over the ground and deciding that the advertising business ought to be put in actual practice. I was to furnish me with a chance to earn my living. 'What is your capital?' he asked. 'I have a fair education, no business experience, I have traveled some in other countries, I am able to write a fair letter. That is all.'"

"Evidently my proposition was the first

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The woman elevated last spring to the head of the advertising department of a concern which spends annually what some people would call a fortune in advertising did not get there by accident. For more than ten years she has been actively engaged in writing advertisements. An advertising manager of some fame recognized her ability. Said she in her story:

"It was this man who in 1879 or a little earlier roused a good deal of interest on both sides of the ocean by being the first man to put in actual practice the theory that woman is an honorable creature if trusted by selling in England sewing machines with the proviso that if after a two weeks trial the machine was not found to be as represented it could be returned. His method sold so many machines for the manufacturers that a Philadelphia department store owner anxious to build up a big business made him a bid to come over and take hold of his advertising. He came, and from being a comparatively small store the concern he represented jumped in a very few years to be one of the largest in the country."

"It was to this manager that I applied after looking over the ground and deciding that the advertising business ought to be put in actual practice. I was to furnish me with a chance to earn my living. 'What is your capital?' he asked. 'I have a fair education, no business experience, I have traveled some in other countries, I am able to write a fair letter. That is all.'"

"Evidently my proposition was the first

FEW WOMEN IN ADVERTISING

SOME OF THOSE FEW ARE NEAR THE TOP OF THE LADDER.

One Expert Says That There Are But Three Women Managers of Store Advertising—That and Heavily Two Essentials—Testing an Applicant.

Commenting on the installation last spring of a woman at the head of the advertising department of one of the largest New York department stores, an advertising manager of twenty years' experience expressed surprise that there were so few women in the advertising business. So far as he knew there were three women managers of the advertising of large retail concerns in New York and as many more conducting agencies on their own account.

Women assistants to advertising managers were more numerous of course, but the number of these had not increased as fast as might have been expected. As for large wholesale concerns in any part of the country whose advertising is national in scope it is rare, he said, to find in them women taking the lead in the advertising department.

"The work is well paid," said he. "There is more and more demand for persons showing an aptitude for the business. There is no prejudice against women entering this field. Manufacturers and retailers with goods to put before the public don't care a rap who gets up the ads or controls the department provided results are immediate and well paying. This is the supreme test of the advertising manager's work—immediate, well paying results."

"Yes, special talents are required in this business, and I have come to the conclusion that relatively these talents are no more common in men than in women. I might say that the whole advertising business as we now know it has been developed in the last few years. I remember very well when the preferred style of advertising consisted in displaying a particular article in a newspaper like *Brooklyn Daily Eagle*, or a dozen times in succession down the column. Once or twice a week was considered often enough to advertise even by leading houses. In those days there was little chance for women in this line of work. Now, when it is the custom for large retail concerns in all the larger cities to advertise in the local papers seven days in the week and often besides in periodicals and papers published in other cities, and when there is constant rivalry as to who shall put out the most alluring advertisement, it is quite different.

"Until very lately it was the woman with some business experience, preferably in a job in the advertising department of a retail concern, and I fancy it is a belief that store experience is absolutely necessary which prevents some bright young women from choosing this work. There are other women though who know better."

"Not long ago, for example, a young woman just graduated from college applied to me for work, recommending herself by saying that she had written several sketches for the college paper and was considered to have some talent with her pen—news which didn't impress me particularly. But the young woman had a businesslike manner which was promising. Ten years' ago there would have been no chance for her in this department, now I jumped at the chance of giving her a trial. As a result she is at present on my staff of assistants, and unless I am much mistaken is in line for a top place before long."

"No, this wouldn't happen in the case of every well educated applicant. I have given chances to several young women who fell down again and again when asked to write an advertisement about a garment, a piece of furniture or something else in a woman's line. Spelling, grammar, punctuation were all right, but the style, the wording all wrong. To see the good points in an article and state them concisely, pleasingly, in a few words is impossible to some persons, but it is the woman who does it who can do it. But I never judge any one by a first effort."

"When I decide to try a young woman I tell her, perhaps, 'There are some waits downstairs which are to be advertised to-morrow at such and such a price. I wish you would look them over and write a note about them to a supposititious friend whom you want to put in the way of a bargain.'

"Or it may be a cloak, a suit, a piece of neckwear or furniture. Nearly every time the note will be too long for an ad. I expect that. It may not contain one sentence worth while. Usually I expect that too; again I don't, and occasionally I am not disappointed. When that occurs I tell the writer, 'Now take this note and put all you have told your friend about the splendid value of the article into half as many words, or it may be into a third as many words. The outcome may be a ripping good ad